

AMERICAN

FEBRUARY • 1955

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY



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THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
PUBLICATION OF THE AMERICAN SOCIETY OF CINEMATOGRAFERS

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ON THE COVER

SMOOTH BOLLY SHOT—With two CinemaScope cameras mounted on
sides of railroad, M-G-M camera crew under direction of cinematographer
John Seitz, A.S.C. (left above in photo) makes a dolly shot on Walter as
Robert Taylor drives a car in "Many Rivers to Cross," M-G-M's reflecting
swampy drama set in pioneer days and starring Taylor and Eleanor Parker

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Hollywood Bulletin Board



ASC MEMBERS, at their January monthly meeting, were shown new multi-purpose electronic and film cameras developed by Al Simon, head of McCadden Productions, Hollywood. In front, at far left, is Phil Tennant, ASC, first to test the new camera in production. Seated beneath camera is Arthur Miller, ASC proxy, talking to



Joseph Peterberg, ASC. Immediately behind camera is Al Simon, and Phil Nichols who aided in its development. In photo above right, the multi-purpose camera is shown from rear. Seated around and observing the electronic cine-film camera is (l. to r.) Phil Tennant, Al Simon, and Doug Hagen, of RCA.



CAMERAGURFMO at the speakers' table were Al Simon, Arthur Miller, ASC president, and William J. Germon, head of W. J. Germon, Inc. Simon outlined function and purpose of his camera briefly, promised a full press preview next month, following completion of further refinements.

Bennett Guffey, ASC, last year's Oscar winner for best black-and-white cinematography ("From Here To Eternity"), is in Japan directing the photography of "The General Wolfhound" for Columbia Pictures. Produced by Fred Kohlar and directed by Richard Murphy, picture is being shot in black and white and regular format.

Charles G. Clarke, ASC, who recently completed shooting "Prince of Players,"

has been signed to a new long-term contract by 20th Century-Fox. Clarke, long one of 20th's top directors of photography, left the middle of January for Hong Kong along with second unit director Otto Lutz to set up exterior and location shots for "A Man Called Thing."

Jack Webb, star of the "Dragnet" TV series and an Associate Member of the ASC, will be master of ceremonies for the forthcoming announcement of nominations of the Academy of Motion Picture Arts and Sciences on February 12th, in the first time the event has been put on television.

This is a special pre-Awards event, which will be carried over the NBC television and radio networks from coast to coast. The Twenty-seventh Annual Academy Awards Presentation will follow six weeks later.

Joe MacDonald, ASC, along with a 20th Century-Fox camera crew, flew to Tokyo latter part of January, where he will direct the photography of 20th's "House of Bamboo," starring Japanese film star Shizuko Yamaguchi and Robert Stack.

Picture will be photographed in CinemaScope and Eastman Color.

The need for technicians, created by growth of television film production in Hollywood has resulted in those Union locals considering opening their rolls to new members. As we go to press, some 40 candidates for admission will be voted on at a general membership meeting of Studio Sound Local; 60 candidates are being considered by the Film Editor's Local, and the Studio Photographers' Local 659 is considering 40 applicants.

Maury Gerstenheim, ASC, one of Universal-International's oldest directors of photography in point of service, has been assigned the chore of filming U-I's "The Spoilers," one of the big photographic pieces of the year. The early-day silent production of the same story is still considered one of the all-time greats, and it is rumored that the modern version will have all the action and drama which give inspiration to good photography.

Daniel Fapp, ASC, is slated to direct the photography of Paramount's "Artists

(Continued on Page 68)

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... in equipment, accessories, service



Tightwad Adapter

The Camera Mart, Inc., 1845 Broadway, New York 24, N. Y., offers a novel device which aids in rewinding 16mm or 35mm film on combs without need for reels or Bungees. Known as the Camera Tightwad Adapter, it fits over the top of most standard rewinds, as shown above, and is complete with core adapter.

The adapter permits winding short lengths of film quickly, lightly and easily; need for separate tightwinders for each roll of film is unnecessary.

List price is \$24.00.

Optical-Magnetic Reader

Precision Laboratories, 1139 Union Avenue, Brooklyn 3, New York, offer a combination sound reader which may be used either for optical or magnetic sound tracks of 16mm, 35mm or $\frac{1}{2}$ -inch width. Only 6-in. by 4-in. by 7 $\frac{1}{2}$ -in. in size, the reader features simple threading of



film, and a polished stabilizer drum equipped with needle bearings and having a highly polished surface that cannot

damage film. Data on electronic components is as follows: 117-volt, 60 cycle AC; power output 6 watts; heavy-duty Alnico V speaker; safety fused; pre-focused lamp socket.

List price is \$259.50.

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Creskold Engineering Co., 500 West 52nd St., New York 19, N. Y., offers a new type microphone cradle for mike booms. Rapidly constructed of lightweight cast aluminum, it has three shock mounts which accommodate the



largest of microphones without danger of transmission of vibration noise.

The Creskold Mike Cradle may be used with all makes and models of mike booms, no tools required for installation. For prices and descriptive literature, write manufacturer direct.

New 16mm Sound Projection

Eastman Kodak Company, Rochester, N. Y., announces a new series of six 15-watt Kodascope Pagamir 16mm sound projectors. Known as the Model AV-152 series, projectors will be available in both single case and two-case units and with both standard and "Flex-80" systems.

New models are faster to set up, place in operation, and take down. This is the result of such additions as attached hinged reel arms which swing easily

(Continued on Page 66)

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WHAT'S NEW

(Continued from Page 62)



into position; a new loop forming for center threading or for reinserting a loop lost during projection; and an improved positive action elevating mechanism with push-button release.

Other features include redesigned film gate that assures accurately-adjusted, even film pressure, silencers oil-damped pivoted roller to eliminate wear and give added protection to film against takeup stress, and motor-speed selector with knurled knob and dial providing setting and indication of speed. (This last feature is included only on combination sound-silent models.)

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PAR Products Corporation, 505 No. Citrus Avenue, Hollywood 38, Calif., announces a new line of offset positive viewfinders for 16mm cameras, or for use with lenses for which standard viewfinders are not available. The PAR finders permit use of large diameter telephoto lenses on the PAR 4-lens turret and may also be used, if desired, on Bell & Howell cameras with positive finder systems, also the Auricon Super-1200 camera.

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Hollywood Bulletin Board

(Continued from Page 38)



AMONG GUESTS at ASC's January meeting were (in uniform L. to R.) Major George M. Dwight, Jr., USAF, Lt. W. B. Sutherland, USN, and Comm. Frank A. Robinson, USN. Here the ASC's "Well of Fame" is being explained by Arthur Edson, ASC. During the evening, Comm. Robinson screened 16mm color movies of parachute jumping techniques, filmed under his supervision.

and Models," starting Martin and Lewis, and scheduled to go before the cameras in mid-February.



Jack Warner, ASC, will direct the photography of "Anything Goes," one of Paramount's top musicals starring Bing Crosby and Donald O'Connor. Production is set to begin the VistaVision camera about March 15th.



Academy Awards for the best cinematography of 1954 came a step nearer reality last month when the directors of photography of the Hollywood motion picture studios, in a preliminary balloting, selected ten black-and-white and ten color productions of 1954 as candidate entries for nominations for the Academy's photographic achievement awards.

Nomination ballots were subsequently mailed to all directors of photography. Latter will vote to select, from among the preliminary 20 productions, five films in each class as the 1955 Awards nominees. The balloting will close on February 7th, and the results will be announced in the radio-television broadcast mentioned earlier in this column.

The twenty candidate films and the names of the directors of photography who filmed them follow:

BLACK-AND-WHITE

"Country Girl," John Warren, ASC (Param.).

"Down Three Dark Streets," Joseph Biroc, ASC (United Artists).

"Executive Suite," George Folsey, ASC (M-G-M).

"Human Jungle," Ellis Carter, ASC (Allied Artists).

"Little Kidnappers," Eric Cross (J. A. Rank-U.A.).

"On the Waterfront," Boris Kaufman, ASC (Col.).

"Rogue Cop," John Seitz, ASC (M-G-M).

"Sabrina," Charles Lang, ASC (Param.).

"Suddenly," Charles G. Clarke, ASC (United Artists).

"There," Sidney Hickox, ASC (Warner Bros.).

COLOR

"Brigadoon," Joseph Ruttenberg, ASC (M-G-M).

"Booker Lunch," Joseph McDonald, ASC (Fox).

"The Egyptian," Leon Shamroy, ASC (Fox).

"The High and the Mighty," Archie Stout, ASC, and Win. Clothier (Wayne Follows, W.B.).

"Rear Window," Robert Burks, ASC (Param.).

"Seven Brides for Seven Brothers," George Folsey, ASC (M-G-M).

"The Silver Chalice," Win. V. Skall, ASC (V. Saxille for W. B.).

"A Star Is Born," Sam Leavitt, ASC (Transcon. Ent. Prod. for W. B.).

"Three Coins in the Fountain," Milton Krassner, ASC (Fox).

"20,000 Leagues Under the Sea," Frank Phoner, ASC; Spec. Effects: Ralph Hammeras, ASC; Underwater photos: Ted Gabbani (Walt Disney).



BERT SASSE, manager of Rank Productions' camera department at Pinewood, London, recently spent two weeks at Paramount Studio in Hollywood getting accustomed to operation of new VistaVision cameras. Here Bob Burke, ASC, gives Sasse some pointers on the camera's operation on set of "The Vegetarian King."

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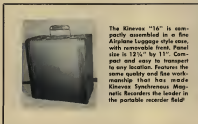


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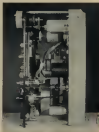
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INDUSTRY NEWS



DISCUSSING outcome of the 14th Annual Audubon Award with editor Wade Nichols, right, are actress Grace Kelly and writer-director George Seaton. Both signed prominently in the "audience of Paramount's 1954 picture," for which Paramount studio received the award.

With TV film production in Hollywood outpacing feature film production, there is a great deal of expansion going on in that field.

Ziv TV, one of the leaders in production of video films, currently is planning to film six additional shows for television. This expansion program will follow the company's move to its newly-acquired American National Studios in Hollywood.

At the American Studios, where Ziv is currently occupying three sound stages, the company is currently shooting "Meet Corliss Archer," "I Led Three Lives," the "Eddie Cantor Comedy Theatre," "Mr. District Attorney," "Coco Kid," and "Science Fiction Theatre."

Industrial film production boom predicted for 1965, is further evident by report that John Sutherland Productions started the new year's activities with a backlog of more than \$1 million in sales and production, biggest in the company's history. At the close of January, company had eleven business documentary films in various stages of writing, shooting and editing.

Cinema Research Corp., largest independent optical printing firm in Hollywood, will double its present floor space at 7000 West Imperial Street during the next two months and add to its equipment a new Acme name printer and title stand. Later will enable the firm to render faster, more flexible and less

expensive name and title service, according to Hal Schenk, president of the company.

Eastman Kodak Company, last month, formed a new international company to combine the former functions of the company's export sales department here and the European and Overseas Organization.

Edward P. Curtis, Eastman Kodak's vice-president in charge of motion picture film sales and foreign sales and advertising, is general manager of the new division. Richard B. DeMellie and Marcel Riout will assist him.

Tad Fogelman of Consolidated Film Industries, Hollywood, has been appointed Supervisor of the Lab's 16mm Division.

Head of CFI's Kodachrome department since its inception 10 years ago, Fogelman started as a maintenance technician in 1957 and has worked in virtually every department of the lab during the past 18 years.

Some 400 motion picture people—producers, buyers and users—are expected to attend the Ninth Annual 16mm Motion Picture Production Workshop sponsored by the Calvin Co., Kansas City, Mo. Event gets under way at Calvin studios March 21st.

Purpose of the Workshop is "to consider basic the factual material through the utilization of exhibits, demonstrations and discussions." The entire process of planning, producing, and printing the industrial or educational motion picture is chief topic of the Workshop.

No fees nor obligations are involved for those who attend, and the sessions are open to all in the industry.



ONE of the general sessions at the 1954 Motion Picture Production Workshop, sponsored by The Calvin Co., Kansas City, Mo. The 1953 session opens there the week of March 21st.



Magnaphonic
SOUND SYSTEM

NEW!

MAGNASYNC X-400 RECORDERS



Fig. 1

CASE CAN BE SEPARATED AS SHOWN FOR "CONSOLE" MODEL



Fig. 2

**SIMPLE INTERLOCK WITH
CAMERA OR PROJECTOR**

The X-400 may be operated in either of the positions illustrated in Figures 1 and 2. Positive projector or camera interlock can be made with the simple flexible cable gearless attachment shown above. Extended automatic shift of the synchronous drive motor is accessible through opening in case. This shift also serves as a convenient "freezing" knob.

The X-400 is a complete synchronous film recording and reproducing channel, professional in every detail. This is the answer for the independent producer whose budget has prevented him from taking advantage of speedmaster double system precision. The X-400 is designed around the basic Synchronic motor principle that through the years has given meaning to the Magnasync slogan—Quality Economy—Integrity!



Fig. 3

**"3-IN-1" UNITED CONSTRUCTION
SHOWS MECHANICAL UNIT
STACKED ON AMPLIFIER**

The X-400 Recorder was designed originally for the export market where extreme portability, professional quality and "dollar exchange economy" is mandatory. The outstanding performance of this machine has prompted us to make it available to American producers as well. Considering the unbelievable price of this equipment, we are emphasizing the fact that the specifications are unconditionally guaranteed!



Fig. 4

**COMPACT-PORTABLE
CASE IS ASSEMBLED
AS SHOWN**

SPECIFICATIONS:

FREQUENCY RESPONSE: 50-8000 cps \pm 2 db. **FLUTTER AND WOW:** 0.2% maximum overall. **DISTORTION:** Less than 2% total harmonic. **SIGNAL-TO-NOISE RATIO:** Greater than 50 db. **DIALOGUE ENHANCER:** Switch for boost roll off from 300 cps to -15 db. at 100 cps. **INPUTS:** 1—High

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A BOSTON movie set becomes an important location for a sequence for Universal-International's "Six Bridges To Cross," photographed

by William Daniels, A.S.C. Daniels' favorite "Quadrant" appears prominently here as they supply 800 or better light.

"Six Bridges To Cross"— Suspense In Black-And-White

Hard, uncompromising black-and-white photography by William Daniels, A.S.C., gives this production a newsreel feel of factuality.

By FREDERICK FOSTER

"NEWSREEL REALISM" is a term that most aptly describes the imaginative photography of Universal-International's "Six Bridges To Cross." It was filmed by William Daniels, A.S.C., whose documentary-style photography of "Naked City" in 1947 won him an Academy Award.

"Six Bridges To Cross" is based on the sensational Collier's magazine story "They Stole \$2,500,000—And Got Away With It," by Joseph F. Dineen, veteran Boston newspaper reporter. Because Dineen's story has a Boston setting, producer



DIRECTOR OF Photography, William Daniels, A.S.C.

Aaron Rosenberg and director Joseph Pevney believed that the true spirit and flavor of the story could be carried over to the screen by filming it in its actual locale.

Three weeks were spent by the company in Boston shooting scenes in various Boston streets, in and around the Charles Street Jail, the Concord Reformatory, the Massachusetts General Hospital, two local courthouses, the famed Boston Common and on two of the six bridges leading out of downtown Boston. It was from these six bridges—the only avenue of escape for a criminal—that the picture derives its title.

Many things happened in Boston which William Daniels and his camera crew will long remember. They aren't apt to forget, for instance, how difficult it was to quiet Boston teenagers and keep them out of camera range long enough to shoot scenes with Tony Curtis, who plays the key role in the picture. Even though Boston police officers had experiences they never thought could happen, such as the day the company was shooting in the Charles Street Jail and citizens were begging to be admitted to the jail, "just so they could see the movie stars from Hollywood." And there were some rabid amateur movie makers among them, too, who wanted to study the professional Daniels and his crew at work "on location."

The documentary-newsreel style of photography which Daniels employed on "Six Bridges" was developed earlier when he photographed the memorable "Naked City"; that picture followed almost a complete about-face in standardized studio techniques. For "Naked City," Daniels developed his now famous "Quad-lit"—four reflector photofloods mounted on a small, square panel—and this compact and portable lighting unit was very much in evidence again when he shot "Six Bridges" on location in Boston. The "Quads" were used almost entirely for booster light on many location exteriors instead of the usual arcs.

In fact, Daniels generally traveled "light" when it came to equipment used in the many location interiors. The Quad-lit, plus a number of boards and a few Seniors and Juniors, in most instances, represented the daylight which filtered through windows or doorways of buildings where so much of the "on-the-spot" photography took place. This being a black-and-white picture, there was not the problem of balancing artificial light with daylight that would have been encountered in a color production.

In lighting the actual locale sets, Daniels' aim was to maintain studio quality, plus a reserved authenticity—while still adhering to a rapid shooting schedule. Very often he and his crew moved on to a set they had never seen before and had to start lighting it immediately. The main problem on these location sets was keeping the lighting from going "flat," since very often there were no parallels from which to hang back-lights and top-lights, so essential to achieving good separation.

Despite the fact there was often little time for opportunity for "studied" lighting, Daniels nevertheless produced the desirable patterns almost instinctively, working toward the best results possible within the physical limitations of the set. Often these limitations barely permitted getting the camera equipment and the crew and actors into the room.

In a picture such as this it is sometimes a temptation for the director of photography to go overboard for realism, employing exaggerated camera effects and weird lighting. Daniels, on the other hand, exhibited marked restraint.

One of the more sequences in "Six Bridges" which the photography greatly enhances through skilful lighting and camera handling is when a large moving van pulls up at night

(Continued on Page 100)



MASS of curious onlookers gathered in Boston streets to watch the company at work, often slowing filming operations and gave police and the photographic crew a rough time.



DANIELS' camera catches Tony Curtis in a bit of action here held against the background of Boston's Longfellow Bridge.



ONE OF the many actual locales used by the company for dramatic scenes. Here the company prepares to shoot in the cell blocks of the State Reformatory of Concord, Mass.



EDGE-NUMBERING in Commerce Film. Richard Rolink adjusts Key Visible Edge Numbering Machine as it puts identifying numbers on the film every 20 inches. Nets bags reels that accommodate up to 8,000 feet of 35mm film.



Arrows point to edge numbers applied in 16mm, 35mm, and 40mm (Todd-AO) film. Numbers permit accurate matching of work print with negative and sound track.

Visible Edge-Numbering Of Film Aid To Editing

By CHARLES L. ANDERSON

ONE OF THE EDITING problems in the production of professional motion pictures, both 35mm and 16mm, involves keeping an accurate check on the print amount of exposed footage that accumulates in each production. Whenever the use of a work print is involved, for instance, there is always the problem of being able to exactly match the negative or the color original to the work print in order that everything will come out all right. Also, there is the need to match the picture or any section of it with the corresponding sound track. And where magnetic recordings are used, a problem arises of how to match the irreplaceable magnetic film original with the optical or magnetic sound work track.

The answer, of course, is edge numbering of the various films that are employed in putting a production together. Edge numbering provides serial numbers on the film at intervals of every 12 inches. Thus, if the work print, the original negative and the sound track films are all edge numbered, and in a corresponding manner, the editor may readily assemble the original film to match the work print. He doesn't have to study the various scenes to see that they are in continuity, or ever be in doubt as to which of the several nearly-identical takes should be used. How film is edge numbered and the equipment used for the purpose will be described later on in this article.

The most important use of edge num-

bering, perhaps, is in matching negative to work print, and matching the sound track to the picture film. Film manufacturers now can supply 35mm negative film already edge numbered. The numbering of the work print then becomes automatic because the edge numbering on the negative film prints through on the work print footage. Commercial Kodachrome carries footage numbers on the edge, but because of the reversal processing of the film, the numbers are printed by exposure to light instead of with ink, as with other films. The result is the numbering is not as distinct and often does not print through clearly, especially onto color stock. For this reason, Commercial Kodachrome is invariably edge numbered later by the ink process.

Black-and-white reversal film (Bogen) does not carry manufacturer's footage numbering and therefore should be edge-numbered after processing, except

where the original film is to be edited. Most of the 16mm black-and-white negative stocks are numbered by the manufacturer, but it is best to check on this before ordering prints.

In addition to edge numbering for matching the negative with the work print and the final print, a second series of edge numbers are sometimes applied to facilitate the editing of the sound track. When many long dialogue takes are to be broken up into shorter lengths and re-cut several times in the editing of a picture, similar code numbers on the picture and sound films are a definite help to the editor. These numbers cannot be applied by the laboratory immediately after developing and printing, but must wait until the sound and picture have been synchronized by the editor.

After the dailies have been run and checked for sync, the reels of film may then be coded or edge-numbered before they are broken down by the editor into individual shots or takes. This is pretty much standard practice because, after edge numbering, if the take second or other sync marks are lost from a shot, it can still be matched with the corresponding sound track with the aid of the edge numbers.

A production company away from the studio on location may have one print of a picture, while another print is at the studio. Changes recommended at either end can be identified exactly through the edge numbers on the film, and any changes made will be identical in both films.

Where an industrial film producer and the sponsor or his advertising agency are located in different cities, corresponding edge numbering on two prints of the same film supplied both

will enable them to intelligently discuss changes by wire, phone or other means of communication without the need of making changes on the film and shipping it back to the studio.

The equipment most generally used today for the application of edge numbering is the Moy Visible Edge Numbering Machine, which is manufactured in England and distributed in this country by S.O.S. Cinema Supply Corporation, New York City. Four different models are available; one provides numbering between the perforations of 16mm film, another is designed especially for numbering 17½mm film, and there are two models which apply the numbers on the outside edge of 35mm film and between the perforations or sprocket holes of 35mm film. All models may be used for numbering positive, negative, or magnetic recording film with a choice of either black or yellow ink. Typical application of edge numbering is illustrated in the photo of numbered film clips on the opposite page.

The standard Moy machine, which is pictured on this page, accommodates reels of film up to 2,000 feet capacity. Printing of the edge numbers is at the rate of 50 feet a minute. Compared to other film laboratory processes, operation of the Moy Visible Edge Numbering Machine is comparatively simple. The only critical adjustment involved is setting the digits on the numbering unit, shown in close-up in the photo below, right. Obviously it is important that corresponding reels of film begin with the same footage numbers and be threaded to match frame-for-frame during printing. Once started, the Moy machine numbers a reel of film in correct sequence.

Heart of the Moy machine is the

numbering unit just referred to. This receives an application of ink and in turn makes contact with the film as it passes through the machine. The numbering unit then moves to a bristle brush and a buffer for cleaning. The numbers are advanced as the unit reaches the ink supply again, and the cycle of printing is repeated. All operations are continuous and the film is never subjected to intermittent movement of any kind. The picture area is fully protected at all times.

The printing ink is impervious to chemicals used in negative-positive black-and-white processing, thus permitting edge-numbering to be applied to raw reversal stock before exposure and development, if desired. The corrosive bleaches in reversal color processing obviate numbering color stock before development.

Darkroom operation of the Moy machine is not required, except when unexposed raw stock is to be numbered.

One company who has found edge numbering a distinct advantage is the preparation of its films is Cinemascope, Inc. This company now employs two Moy machines to edge-number the tremendous footage that goes into each Cinemascope production—the product of three separate cameras, which obviously must be kept in accurate sync throughout the editing process. Here, also, the three films and the sound tracks are numbered to guide the projectionists and sound men in re-starting a show in the event trouble develops after a show is begun.

The Moy machines had to be especially adapted for Cinemascope. Provision was made for reels to hold up to 8,000 feet of 35mm film. Takeup of reels is by

(Continued on Page 105)



MOY Visible Edge Numbering Machine, which is available for 16mm, 35mm and 17½mm film. Film enters printer from left, receives ink impression which shows as film travels in the vertical loops.



ARROW points to the edge numbering unit, which is similar to a Vander camera. Digits are automatically changed after each impression to insure clear, sharp impressions of numbers.



LIGHTING is a fundamental factor in creating cinematic mood. It is the interplay of light and shadow that determines the photographic key of a scene. Here director John Ford (seated) directs

such a scene with Tyrone Power, Henry George, Jr., and Phil Carey for Columbia Pictures' "Long Gray Line," in Connecticut and color. Director of photography is Charles "Buddy" Lawton, Jr.,

The Role Of The Camera

Cinematography today has reached a high state of perfection, and the motion picture camera, in the hands of an imaginative director of photography, plays one of the most important roles in shaping the success of a film production.

WHenever we think of the role of the camera in motion picture production today, we think of it in terms of a precision tool which, in the hands of an imaginative craftsman, can enhance the subjective or objective aspect of the film story, contribute substantially to its production value, and create the illusion of immediacy and realism so important to a successful photoplay.

The technique of motion picture

photography has come a long way since the movies' "early days," when a camera was employed merely to record on film any scene or action on which its lens was hastily focused.

By 1919, imaginative cinematographers began to employ the motion picture camera with more artistry; the true science of cinematography was now beginning to evolve. That year, when the American Society of Cinematog-

raphers was organized, one of the prime objectives set down in its constitution provided that "The Society is established to advance the art and science of Cinematography." The Society's members were dedicated to the credo that the role of the motion picture is something more than simply to record an image on film; that the men behind the cameras are something more than photographers.

Today, the motion picture camera is no longer merely a mechanical thing of cogs and wheels and optical glass. It is the "eye" of the motion picture. It is an artistic tool, like a painter's brush or a sculptor's chisel. In the hands of an imaginative craftsman, it becomes an instrument through which a dramatic story can be placed on film—so that later on, in darkened theaters all over the world, vast audiences may see the filmed story, react to it, and be entertained.

The producers who make the real film successes today know that an audience responds as strongly to creative camera work as it does to clever direction or powerful acting. For the camera has "point of view," and the audience will see the story only as the camera sees it. For this reason, the camera's approach to a specific scene must be in key with the concept of that scene as set down in the screenplay, and the pattern of action worked out by the director.

Usually the camera maintains the role of a detached observer of the story. It is not, in itself, a part of the action—so it simply stands by and records what goes on, assuming whatever angle will best portray the action. When this is the case, and the camera remains apart from the action itself, the camera is said to be used "objectively." The major part of the action in most photoplays is photographed with this approach.

Occasionally, however, the camera steps out of its role as casual observer and becomes a participant in the story.

In so doing, it assumes the point of view of one of the characters, and what appears on the screen is what that particular character sees in a certain filmic situation. Thus the camera actually becomes his "eye," and when this is the case we say the camera is used "subjectively." One sees a great many examples of this technique in the "Dragnet" television films, photographed by Edward Golan, A.S.C.

This technique, in itself, is not new. Even back when movies were young a character would scarcely be represented on the screen as being drunk without the audience being treated to a revolving prism shot of what the inebriated character was supposed to see. But, just as motion picture technique in general has outgrown obvious forms of trickery, the subjective treatment as used in Hollywood today has become a smooth, subtle way of putting the audience in a character's "shoes." It is dynamic without being clumsy.

The psychological effect of this device on the audience is direct and potent. The subjective camera approach, when well executed, tends to bring the audience into the picture. The modern photoplay appeals principally to the emotions. For this reason, it is desirable that the audience "participate" subconsciously in the action that is taking place on the screen. When a person viewing a film can lose himself in the story and react vicariously to the emotions of the action—then he is quite apt to leave the theatre with the glow of satisfaction of

having seen an entertaining film.

One of the best-remembered examples of this technique occurred in the memorable production "The Lodger," produced several years ago and photographed by John Selis, A.S.C. As the story unfolded, a charwoman returned to her dark lodging unaware that a killer awaited her. By previously established motivation the audience knew that the killer lurked within the shadows of her room. The camera followed the woman into her room without once revealing the killer. The woman then started to remove her clothes, started about as she heard an off-stage noise, and suggested fright when she realized she was not alone.

At this point, the camera subjectively assumed the point of view of the killer. The frantic woman, directing her attention straight at the lens, backed away slowly, while the camera—simulating the lurking gait of the killer—began to close in on her. Terrified, the woman cowered against the wall as the camera lumbered even closer, ending in a stark closeup of her frenzied face. The killer had not once been shown, and yet the audience had the unique and jolting experience of having directly witnessed a murder.

This type of cinematic treatment suggests another facet of the great role the camera plays in visually interpreting a story for the screen—that of enhancing the mood of the story. Mood is an intangible factor that exerts a powerful influence upon an audience's reaction to a

(Continued on Page 704)

FLARING musical numbers reflect additional demands on the camera and the cameraman, here there is still another factor to consider—the machine's addition in lighting, camera movement,

etc. Photos below show, from two different viewpoints, the camera in action shooting a musical number for M-G-M's "Seven Sinners for Seven Months," photographed by George Folsey, A.S.C.



Filming Battle Scenes For "Battle Cry"

With a battery of four CinemaScope cameras trained on the action, Sid Hickox photographed some of the most exciting battle footage ever seen.



VIVID AND REALISTIC battle scenes such as this were photographed by Sid Hickox, A.S.C., for Warner Brothers' "Battle Cry," with four CinemaScope cameras set up at strategic points.

BEFORE THE ADVENT of CinemaScope, it was the usual practice, whenever a picture called for war scenes, to go to the stockshot library for the footage, instead of staging and shooting it. Such material has long been available in both color and black and white in both 16mm and 35mm, and the use of such shots skillfully integrated into a picture has saved producers considerable time and money.

For CinemaScope productions, there has not been, until recently, any battle action staged and photographed by any studio. So when Warner Brothers produced "Battle Cry," soon to be released in color and CinemaScope, the studio had to stage and shoot the realistic sequences of Marines in battle action—sequences which are a dramatic highlight of the production.

"Battle Cry" tells the story of a normal group of enlisted men and officers of the Sixth Regiment of the Second Marine Division, follows them through boot camp training, describes their romances and problems, and then takes them into the bitter battles of the South Pacific.

Russel Walsh, an experienced master at extracting every bit of excitement and action from a screenplay, was assigned to

direct the picture. It was decided to film it in CinemaScope and WarnerColor to capture all the magnitude and drama of the story.

Sidney Hickox, A.S.C., one of Warner Brother's top cinematographers, whose recent credits include "Blowing Wild" and "There," was chosen to direct the photography of "Battle Cry." For his assistants Hickox selected cameramen with war experience who were accustomed to filming under fire.

While the battle action constitutes only a moderate portion of the whole production, we have chosen this phase of it for our subject because it involved such dangerous and unusual filming procedure. Needless to say, of course, the photography of the rest of the picture is a standard job.

"For the battle action sequences," Hickox said, "Director Walsh chose the little Caribbean island of Vieques, Puerto Rico, where the U. S. Marines train under typical tropical conditions. Here with the full cooperation of the Navy and the Marine Corps, the company was able to photograph the spectacular battle and landing exercises conducted by the Marines."

Here was recreated for the picture the historic invasions of Guadalcanal, Tarawa and Saipan. The filmed invasions were so precisely timed and so carefully thought out in every respect as an actual landing. And with Hickox and his camera crew training four CinemaScope cameras on the action, some of

(Continued on Page 94)

DIRECTOR Russel Walsh (left) gives instructions to actor Van Heflin for a battle scene for "Battle Cry," while Sid Hickox's camera crew prepares to shoot scene. Camera is a Mitchell BNC mounted with a CinemaScope lens.



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UNIVERSITY OF OKLAHOMA film production staff shoots a scene for "War Bonds," one of the college's many productions in liberal color. Background is made of wallpaper for paper painted blue. Camera and speaker are in foreground.

Motion Picture Production At The University Of Oklahoma

By NED HOCKMAN

THE PRODUCTION of motion pictures by universities and colleges today is big business. So big, in fact, 35 of the collegiate production units have formed the University Film Producers Association Today, members of the Association are not only large users of motion picture film but have modern sound stages and surprising inventories of professional cameras, and lighting, grip, prop, and sound recording equipment. In these college film units motion picture producers of the future receive diversified training in all branches of production.

In the following article, condensed from an issue of the *Journal of the University Film Producers Association*, the author describes the growth and activities of a typical college film production unit, that of the University of Oklahoma.—Editor.

MOTION picture production at the University of Oklahoma was started in 1947. The first picture was a one-reeler in color and sound covering the activities of the annual American Legion's Oklahoma Boys' State. This picture was shot by using one camera and two lights connected to a Cakelites unit. It was a very simple picture with the ma-

jority of shots closeups due to the lack of lighting equipment. Oklahoma Boys' State was followed by another public relations film covering the activities of the University of Oklahoma's women's physical education department. After these two pictures the administration of the University was convinced that motion picture production was a necessary

operation at the University of Oklahoma. From that "We'll show you" beginning, production has grown to the present day status.

The Motion Picture Unit grew up within the Extension Division's Photographic Service Department and still operates in that department. The Photographic Service Department has two units, the Still Photography Laboratory and the Motion Picture Unit. With the consolidation of the various operations of the Extension Division, the Photographic Service Department now handles its motion picture functions through the Educational Materials Services. This move was deemed necessary in order to better handle the Photographic Service's budget and income profits from motion picture productions. It is possible now to have a revolving fund so that profits made from picture productions can be placed back into University departmental films and/or films to be made and placed on the film market.

Film production at the University of Oklahoma is handled in four categories:

- (1) Production for non-profit national and state agencies.
- (2) Films for the various departments of the University.
- (3) Films that are not available on the film market and are needed for educational purposes. Such films are produced on speculation and placed on the market through the Educational Materials Service Department.
- (4) Films produced that are needed



OKLAHOMA UNIVERSITY'S film unit personnel. On the right are Jim Evans, Leyton Matvey, Wayne Beck, and Ned Hockman.

for use on commercial and educational television.

While many of the films deal with regional topics, they are so produced that they transcend mere state interests and have had universal application as well. Such films as *Oklahoma Forestry*, *Oklahoma Industry*, *Oklahoma Boys' State*, *Oklahoma Heartland*, *U.S.A.*, *The Old Chief's Dance*, *War Dance*, *Retire to Life*, *Mental Hospital* and *Adventure in Maturity* are increasingly in demand throughout the United States and Canada. Two of the films are being used by EAC in its program abroad. The above named films are not exceptional films, but films that "show and tell," "with a little of this and a little of that, does well enough to catch on."

From the outset of production at Oklahoma, the main objective was to produce "simple motion pictures that would do a job." By "simple" it is meant that there would be none of the business of creating a "super-duper Hollywood" production.

The basic principles of motion picture making were known by personnel already on the University faculty. Not only did these people have an academic background, but they had worked professionally in theater, radio, and motion picture production.

In the overall production program at Oklahoma, the administration insists that films produced fulfill the requirements for the successful completion of the University's broad goal of disseminating knowledge and serving the people of Oklahoma.

The personnel of the University's film unit consist of Supervisor, producer-director, and cameraman-editor. The supervisor is an experienced man in all phases of production. He not only serves as supervisor, but he also writes, directs, photographs, edits, records sound, and handles general production duties. The man who serves as producer-director also is an "all-around" production man. The cameraman-editor is an experienced cameraman and is in the process of learning other phases of production.

At Oklahoma it is felt that one man should be given the assignment to produce the proposed picture. In other words, a film to be produced is turned over to one man and he is told, "It's your baby!" He may or may not write the script, but he will personally direct the picture, record the sound, and do the editing and final production work. When necessary, the entire personnel of the university's Photographic Service Department may be called upon to help out.

In most cases, the following procedure are used during production: A meeting is arranged between the potential sponsor of a film, the Director of the Photographic Service Department,



SOUND RECORDING section of Oklahoma U's motion picture unit. Equipment shown includes the Magnascorder and the Magnafilm Recorder. The 16mm open projector is behind window at rear projecting the picture. Staff members are, left to right, Wayne Smith, John Nugent and Ned Buchanan.—All photos courtesy U.S.F.A.

and the Supervisor of the Motion Picture Unit. This meeting precedes the decision as to whether the film will actually be made. During this first meeting the subject matter, costs, contract problems, and other phases of motion picture production are discussed. Decisions are made as to the probable length of the production and the time that will be required to complete the film. Such additional costs as special settings, special equipment, and acting talent are also discussed if it appears probable such items will be necessary. Finally, when the decision is made to have the University's Motion Picture Unit produce the film, a contract may be negotiated.

The writer then prepares the story treatment, which is submitted to the sponsor of the film for approval. After approval is received, the shooting script is prepared. Following this, a final conference is held at which time the shooting script is discussed and approved.

After the shooting script has been approved, the sponsor is requested to appoint a liaison man (technical expert) for the production. This appointment is very important, and the man must have the power to approve the technical, technical and informational development and the policies involved.

Decisions from the shooting script are made only to fit the actual or on-life situation encountered. This is done only on the approval of the liaison man.

When all photography has been completed, the processed original film is sent to the laboratory where an edge-mounted work print is made, and this is then edited according to the script.

When editing is completed, the work print along with synchronized narration and lip sound is presented to the sponsor, giving him the first full view of the production. It is now that the sponsor must decide on any changes in editing or commentary, and he is so informed. Should any major changes be ordered, the extra costs involved are discussed and agreed upon.

When the edited work print is finally approved, it is sent to a commercial laboratory for finishing. The lab work is carried out under the supervision of the Director of the Photographic Service Department and/or the Supervisor of the Motion Picture Unit.

Facilities for the University's motion picture productions are housed in the main administration building. The large gymnasium in the building has been converted to a sound stage, and the adjoining rooms into editing, projection, and equipment rooms. The sound stage area is 130 feet by 60 feet by 40 feet high. Actually the space is much larger than required. It is often found advisable to go on location to shoot certain scenes in sync sound. At other times, the studios of the University radio station are used in order to permit recording of sound of the best quality. The smaller studios are always at our disposal for recording of narration or for re-recording.

The Motion Picture Unit's camera equipment consists of: two Eastman Cine Kodak Specials (for production work), one Auricon Pre 200-ft. (used for single-system sound coverage when necessary but used mainly as a self-lit-up camera).

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WHEN THE HORSES are lunched, foals—accidental or otherwise—close cover, covering headaches for track officials. Now, thanks to fast film processing methods, most race tracks monitor races

with movie cameras placed strategically around the track. After each race, the films are quickly processed and scanned for the judges in event a foul is claimed or suspected.

Speed In Film Processing

How rough-riding jockeys who wouldn't behave led to the development of fast processing that makes today's TV newsreels possible.

By LEIGH ALLEN

ONE OF THE IMPORTANT developments to come out of this age of speed—for the motion picture and television industry, at least—is the high-speed film processing machine. Oddly enough, it was a totally unrelated business which brought this about. As horse racing grew in popularity in this country, there developed a need for a fool-proof means of monitoring the action of jockeys and horses during a race in order to detect fouls and adjudicate resultant claims.

As a result there was developed a system for recording each race on 350-

tion picture film. The film was then promptly processed at the end of the race and made ready for projection in the event a foul was claimed. Later, we shall see how this speedy film developing process has been adopted by television stations, enabling them to present newsreels containing pictorial accounts of late local happenings.

Fouls, claimed or actually committed during a horse race, have always been a headache for track officials. It wasn't until a few years ago that this headache was relieved by a system of motion picture recording known as "Film Patrol,"

Typical race track camera tower from which period movies of horse races are filmed. After horses have passed the tower, the film is quickly removed from camera and lowered to waiting automobile, which carries it to the clubhouse processing lab.



It is used today at just about every major race track.

The system consists of a number of camera stations or towers erected at strategic points around the track. In each station is a 16mm camera manned by an operator. Each camera is fitted with appropriate lens—usually a telephoto. The camera stations are so situated that each race is photographed in its entirety in closeup. In other words, a given camera in the system will cover the horses as they travel within the area prescribed for coverage by that camera plus part of the area prescribed for the next camera, so that each camera records overlapping action. In this way, every second of the race is recorded on film.

At the end of any race, if a foul is claimed (or suspected) the film is screened for the track officials. Even before the race is over, a fast camera car is circling the track behind the horses picking up the reels of film just exposed by the camera in the stations. At the clubhouse, the film is fed into the fast, automatic processing machine. The processed film, instead of being spooled on a reel, is fed directly into a projector which screens it for the judges, all in a matter of minutes. In one race track installation, TV equipment is employed so that films of questionable races are shown to track officials in the judges' stand via closed-circuit TV within a minute and 45



BRISANATIC Model 4-18 automatic high-speed 16mm film processor.

seconds after the first reel of film is fed into the processing machine.

When film patrol of race tracks was first introduced, various types of film processing machines existing at the time were used. However, they were not designed for the rapid processing which the system required. For one thing most of the machines utilized a 300-foot length of leader strip, which preceded the developed film through the processor. This meant that it required between

six and ten minutes for the leader alone to pass through the machine before the developed film began to emerge.

About this time, film manufacturers introduced a new type film having a pre-hardened emulsion, which meant that it could be processed in solutions of higher temperatures than before and thus reduce the overall processing time. Augmenting this important step was the introduction of high-energy developing

(Continued on Page 182)

HILL Model 16H automatic high-speed 16mm film processor.



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ALL THE ELEMENTS for a good movie-making holiday abound in colorful Monument Valley—clear blue skies, remarkable rock formations, and friendly Indians in colorful costumes whose cooperation in your picture making can be obtained through guides.

form, and friendly Indians in colorful costumes whose cooperation in your picture making can be obtained through guides.

So You Want To Shoot Indians!

Then head for Monument Valley, in Arizona, and for Harry Goulding's trading post. He'll take you deep into the Indian's territory and arrange for them to pose for your movies.

By ROANNA H. WINSOR

Photos by Ray J. Monkey for Western Ways, Tucson, Arizona

SOONER OR LATER the hardiest of Sean and Hiram movie makers gets a yen to go out into the great Southwest and make movies of the Indians and of the incredible scenic vistas of Monument Valley. This isn't as easy as most people think. First, travel in that region is precarious, and second, you invariably need the assistance of a good guide if your picture making is to be successful.

The author, who has taught school on the Navajo Reservation, and who now lives in Tucson, is also a photographer of note. In the following article she gives readers some good advice on how to proceed to make movies and stills in the Monument Valley country.—EDITOR.



THE JEEP has proved the most reliable means of travel in the desert. Harry Goulding spent most of them to carry photographers to the Monument Valley.



HARRY GOULDING poses Indian women and girl for a group of photographers. Having taken hundreds of photographs, both amateur and professional, into the Indian country, Goulding knows the subject matter most desired and can advise on the proper best spot to use at any time of day.

EVER SINCE THE "Kodak As You Go" slogan started a craze for amateur photography, I have been a camera addict. First it was snapshots, and later 16mm movies. Indians, as a photogenic subject, have always been high on my list of favorites. But as more and more amateur photographers have gotten the same idea, it has been increasingly difficult to get good Indian pictures. Poor judgment on the part of some photographers and wanton invasion of the Indian's privacy eventually made it necessary for the Indians, backed by the U. S. Indian Service, to set up rules of conduct for photographers. Today, no photos or movies may be made of Indians without the subjects' permission, and they must be paid if they grant the favor.

The photographer, amateur or professional, when he finds a willing Indian along the road today, will probably be met with a request for a dollar or more per pose—and not much pose. The photographer isn't likely to get good pictures unless he spends precious time making arrangements, or is able to find a sympathetic negotiator who will act in his interest.

Harry Goulding, of Monument Valley is such a man. Today, he has one of the sweetest setups for photographers in the country. He has gone all out to give the photographer what he wants, and at the same time satisfy the Indians. How

well he has accomplished his purpose is evidenced by the excellent photographs and color motion pictures, both amateur and professional, which have been made of Monument Valley. A growing number of still and cine photographers

visit his trading post and lodge each year. In his guest book are names of many famous in the photographic world—Ansel Adams, Jack Bercel, Ray Masley, Joseph Meersch.

Your name can be in that book, too. Goulding first saw Monument Valley in 1923, when he was rounding up sheep. In 1923 it became possible for him to settle there. He and his wife had claim to 640 acres at the base of Tuzigoot Mesa and homesteaded it. They set up tents and started trading with the Indians. By 1928 the first tent camp grew into a solid rock trading post, with living quarters above. Tourists soon started coming to the valley, as Goulding knew they would, and the trading post grew, with two stone cottages added for the visitor's accommodations. And so the post remained until Hollywood discovered Monument Valley and came to make movies there.

People who had never heard of the valley now saw it in all its beauty in one feature picture after another—"Stagecoach," "Kit Carson," "Billy The Kid," "The Harvey Girls," "My Darling Clementine," "Fort Apache," and in 1948, "She Wore A Yellow Ribbon." Harry Goulding's dream was now realized. He gave up herding sheep and started wrangling dudes.

Monument Valley lies partly in Utah
(Continued on Page 100)



TYPICAL composition atmosphere as a Goulding-mounted camera lens of Monument Valley. Note the "framing" here and the interesting pictorial elements in the background of this scene of Indian rug weavers at work.

Point Of View Is Important

Your choice of camera angles will determine your audience's point of view; so plan your camera setups to complement the mood, theme and pace of your story.

By CHARLES LORING

TAKE CAMERA, depending upon its position in relation to the setting and the action, can convey many different impressions of the same scene. It is for the cine photographer to decide what impression he wishes to create and then follow through accordingly.

Every cameraman—be he studio professional or home-movie hobbyist—will have a different approach to filming a given scene or sequence. Each will look at the situation differently and tend to film it from his own viewpoint. What's more, the choice of camera angles which he employs will determine the audience's point-of-view in reacting to the sequence.

All of this works to the cameraman's advantage, for it allows him to get style and approach into his camera treatment. While the cameraman sees the entire situation which he is filming, the audience will see only as much of it as he frames

in his viewfinder—and they will see it in terms of the perspective which his camera angles create.

Since point-of-view is so important, then, it is to the cameraman's definite advantage (even if he is only shooting scenes of the kiddies in the backyard) to sit down and do a bit of planning before he starts to shoot. He should decide just what kind of mood he wants to establish, what kind of camera angles it will require, and how the camera can be used to best complement the action. This bit of planning will pay its way many times over, for it does away with the costly hit-and-miss shooting which we see so often. It will give the screen presentation a more professional finish, and—most important of all—it will tend to draw a more appreciative reaction from the audience.

Let's take a look at some of the basic principles of camera viewpoint, and the ways in which they influence an audience's impression of a particular scene.

The High Angle Shot: When you look down at anything, you automatically become (in a psychological sense) superior to whatever you are viewing. If you look down from a height at a scene even as vast as the Grand Canyon, you will still experience a sense of power that comes from having the whole thing spread out before you. Subconsciously you feel that it belongs to you and that you are able to command it from your exalted position. This probably explains why political dictators invariably build their retreats on mountain-tops, and feel most powerful when haranguing the masses from a balcony.

In terms of the camera, a high angle creates a very similar impression. It places the audience in an exalted position in reference to the players in the scene. Depending upon how the trend of the action develops, it can cause the audience to look at the players either with contempt or compassion—but in any case, the characters in that scene will appear susceptible to the audience.

Putting it into concrete terms, let's suppose that there is a sequence in which a man is being pursued by bloodhounds. If the action were filmed from the conventional eye-level angle we might not feel especially sorry for the man, because

(Continued on Page 102)

ROBERT TAYLOR, M.G.M. star, long ago learned the importance of choosing camera viewpoint with care when shooting personal movies. Taylor always takes his Bull & Howell film along with him on location and makes 16mm color movies of interesting happenings between his appearances before the studio camera.—Photo courtesy of M.G.M.



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FILMING BATTLE SCENES FOR "BATTLE CRY"

(Continued from Page 84)

the most exciting battle footage ever seen on the screen is the result.

There were two phases of battle action covered by the cameras. The first was a series of shots of a night bombardment, which appear in the picture in a montage, the second, and biggest phase, was the daytime invasions in which real U. S. Marines took part under the most realistic battle conditions. CinemaScope cameras for the first time captured the spectacular effects of night bombardment when Sid Hickox photographed in color the night training maneuvers of the Second Battalion of the Second Marine Division on Vieques Island. Special permission was obtained to film the exercise in which the combined firing power of the entire battalion plus the guns of a destroyer at sea were used simultaneously. By placing four CinemaScope cameras at strategic points, two of them fifty yards inside the firing range, Hickox was able to obtain some of the most exciting night battle footage ever filmed in color.

To coordinate the filming between the various cameras, Hickox used Walkie-Talkie communication units. In shooting the daytime action, Director Walsh left

it to Sid Hickox to plan the battle shots, to choose the camera setups, and to decide on the angles to cover. To do this, Hickox arrived at the scene of the day's shooting an hour ahead of the Director, went over the scheduled scenes with the Assistant Director, then set up his cameras.

The cameras were used almost entirely mounted on tripods on parallels. Because of the distance and the terrain of the island, no camera vans or mobile camera carriers of any kind were brought along by the company. "We built our parallels right on the spot from green lumber shipped in from Puerto Rico," said Hickox.

Another thing that was left behind at the studio was booster lights. Hickox used the old reliable soft-covered sun-light reflectors to boost light into shadow areas in the exterior scenes, and with very notable results. There is none of the obvious booster light glare in any of the scenes, the faces of the players seem to be lit most naturally at all times.

Hickox shot 150,000 feet of Eastman Color film on the battle scenes alone. "The weather at Vieques," said Hickox, "is most ideal for motion picture photo-

Venezuela Vista



UNING UP his Midget camera for a shot of road-building activities in Venezuela is Thomas Tawell, A.S.C., who recently directed the photography there of feature-length film in Eastman Color for General Marcos Perez Jimenez, President of Venezuela. The colorful film represents a "progress report" on the accomplishments of the Jimenez regime during the past two years. The President's oft-expressed belief that "The best is now too good for Venezuela" is evidenced by his choice of Eastman Color film and a top A.S.C. cameraman to photograph the picture.

raphy in color. The skies are so clear at all times and the clouds so white, we often used an ND filter on the lens to purposely subdue the striking beauty of the skies so it would not distract from the action and the story itself."

Hicken used mostly 2-in., 3-in., and 4-in. lenses on this location assignment—"The Two for long shots and the four for closeups," he said. To safeguard against any camera trouble, the company sent along an expert Mitchell camera mechanic. He set up a machine shop on the island and kept the cameras in top operational shape by giving each of them rigid daily inspection. As a result, there was no breakdown of camera equipment at any time.

Although Sid Hicken and his crew members were right in the thick of the explosive action at all times, there was not a single injury. "Not even a staged explosion," Hicken said, "thanks to the very efficient way the explosions, shell bursts, fire, etc., were engineered and handled by the studio's regular special effects men under the leadership of Ralph Webb."

Critics, in appraising the photography of "Battle Cry," agree that the lack of CinemaScope stock-shots was a good thing for the picture. Said one, "The battle scenes which were especially staged and photographed for the production are most realistic and more dramatic than is usually found in stock-shot footage, and seem to exactly fit the picture."

FILM PRODUCTION AT THE UNIV. OF OKLA.

(Continued from Page 87)

ers for shooting double-system sound), one Bell & Howell 400-ft. (used for sports), one Bell & Howell 100-ft. (used for film cameras and sports), one Bolex 100-ft. and one Bell & Howell magazine camera. The Cine Specials are the work horses on most all productions.

When sync-sound is necessary, the Auricon-Pro with sync motor has been found to be an excellent camera to use, because it is self-blipped and compact, thus making operation easy. Also for sync-sound shooting we use the Camera Equipment Co. blimp and sync-motor with the Cine Special. The blimp is well made. It has a follow focus attachment, precious magnifier, built-in light for viewing lens markings and footage counter, and an excellent viewfinder. The Camera Equipment Co. Blimp-Cine Special arrangement is also a compact, easy-to-operate unit. Both units have their place in production for sync-sound, but the self-blipped Auricon-Pro camera with sync-motor can perhaps be used with greater ease.

(Continued on Page 97)

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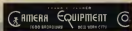
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**FILM PRODUCTION AT
THE UNIV. OF OKLA.**

(Continued from Page 50)

For work other than sync-sound, we rely heavily on the Eastman Cine Kodak Special for all-round use. The Mitchell and Murrer cameras are desirable as studio cameras, and we hope eventually to obtain a camera of this type. The Bell & Howell 70 is a rugged camera for field work.

For sound-stage lighting the following equipment is used: Two 2000-watt spot-lights and eight 1000-watt bucket-type flood lights. A master switch with a 16-hole plug-in box is connected to 100-ft. of large (10) three-phase cable. Within the switch the current is split from 230 volts to 110 volts. The lights from this switch may be put on dim for rehearsing, and just before shooting begins, switched to bright. This sound-stage light is augmented by three sets of Colortrons, one 5000-watt set, one 2000-watt set, and one 750-watt set. On location we use the Colortron units exclusively because it is easy to get a great amount of light from small equipment, and because the units are easy to carry, setup, and move about.

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absolutely necessary, such as for football coverage, making titles, and extreme closeup work. For second production scenes we do not use the larger lenses because of perspective distortion. The wide angle lens is used in close places and for angle effects. Also we recently purchased the Fairchild Pan-Cine 20mm to 60mm zoom lens. This lens is used very effectively in place of dolly shots.

For motion picture editing the Bell & Howell and the Franklin viewers are used between large Bell & Howell and

Entire Production Filmed on Location



SOME of thrilling Indian charge in W's "Dial Crazy Horse," photographed in Technicolor and Cinemascope by Harold Lipstein, A.S.C.

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WREN director of photography Harold Lipstein and his camera crew journeyed to South Dakota to photograph Universal-Intertec's "Dial Crazy Horse," it marked one of the few times that a major feature production had been filmed entirely on location. Indians were even shot on location in before and rough leg structure erected at the location site. Here Lipstein's crew awaits director George Sherman's signal to "roll 'em!" Production stars Victor Mature and Debra Bay.

Neemade rewinds. Placed in between the large rewinds and a few inches forward are 400 ft. capacity rewinds. Two Grinnell splicers with 1/16" blades are used. For a sound reader and "squasher" the sound unit of a Victor projector was modified, mounted, and attached to an amplifier and speaker. The Moviola four-gang synchronizer is used for final editing.

One RCA projector and 2 Bell & Howell projectors are used for editing and projection work. One Bell & Howell projector is equipped with a sync motor for use in conjunction with our sync recorders. The other Bell & Howell is a variable speed silent projector.

At Oklahoma only magnetic recorders are used due to the fact they are easy to handle by the one and two-man crews; they record excellent sound, and we can play back the sound immediately to hear what we have recorded. If it isn't satisfactory we record again without waste of materials (other than picture footage if shooting sync-sound). There are other advantages, but the one named is the main one. One recorder in use is The Calvin Company's Magnetfilm Recorder (16mm magnetic film) which runs at 72 feet per minute. This recorder is sync motor and sprocket driven. It gives excellent results and makes possible sync playback against a sync projector. For

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editing and final production work such
an arrangement is necessary. The other
recorder we use is the 1/4 inch Magna
corder with Rungtione sync attachment.

Other miscellaneous equipment: One
Akriety Gyro tripod, two Camera Equip-
ment Co. Professional Junior Tripods,
two Eastman Kodak tripods, one Hol-
lander Nu-Roll dolly (light aluminum
dolly with two seats), one sunshade-
multi-box filter holder, grip equipment,
two 10-foot light towers (workman's
scaffolding), 500 feet of No. 14 two-
wire extension cord with lengths broken
into units of 5 and 50 feet and using
stage plugs; also light meters and assort-
ed small tools.

For art work we use the services of
the Department of Medical Illustration
of the School of Medicine, or have the
work done at a commercial film lab.

Nearly all our productions are shot on
regular or Commercial Kodachrome. We
try to send exposed film to the lab in

batches which represent complete
sequences. Exposed footage is sent to East-
man Kodak, Chicago, or to Eastman
Kodak, Dallas, for processing. When the
originals have been returned they are
projected and viewed only once with a
Bell & Howell projector, which has been
given special care to prevent damage to
film. During this initial projection, the
NG takes are marked with a small piece
of tape and later deleted. The selected
footage is then sent to a laboratory from
which is made an edge-numbered black-
and-white workprint.

We hope that our story of film pro-
duction at the University of Oklahoma
may be of help to other collegiate groups
who are beginning production or are in
production. We feel that the U. of O.
Motion Picture Unit has come a long
way since 1947, and we are always glad
to be of service to those wishing to dis-
cuss similar production problems.

"SIX BRIDGES TO CROSS"

(Continued from Page 79)

before the building occupied by the Na-
tional Armored Car Service. Five hooded
men get out and force entrance to the
building and soon have looted it of two-
and-a-half million dollars in cash, which
they transfer to the van.

Cineastes Daniel's would refute
the argument of certain critics who
maintain that every motion picture today
should be in color. The very dramatic
values of this sensational story owe
much of their pictorial force to the fact
that it was photographed in black-and-
white.

A sequence in the picture lit with
particular skill—and a sequence which
sustains Daniel's argument for black-
and-white film for the picture, occurs in
the very beginning when officer Gal-
lagher, walking his beat at night, hears
noises from within a closed grocery
store. Investigating, he sees dark figures
peering out the back door and gives par-
tial. In a drowsy daze, unable to halt
their flight with shouted commands, Gal-
lagher shoots Tony Curtis, winking
from a bullet in the groin, is captured.
The tense, ominous mood delineated for
this sequence could hardly have been
achieved in any other way than by the
masterful low-key lighting and the stark
and realistic camera treatment which
Daniel's accorded it.

Skilful handling of the camera to
point up suspense is admirably demon-
strated in another sequence toward the
close of the story. Before detective Gal-
lagher arrives at a warehouse, where
Curtis has arranged a rendezvous that is
to solve the robbery, Curtis holds an-
other meeting there—this time with the

hoodlums who had helped him pull the
big job. He tells them to get out of town
quick, as he plans to turn himself and
the fabulous loot over to the police. The
hoodlums are flustered, then angry.
A gun battle ensues. But before it is
broken up by the arrival of Gallagher
and the police, Daniel's camera has cov-
ered the action most suggestively. The
photography here achieves powerful im-
pact through a combination of stark
lighting, wide-angle cinematism, and
well-chosen camera angles.

From beginning to end, the photog-
raphy of "Six Bridges to Cross" is marked
by a fine blend of realism and technical
smoothness. It is a separate artistic re-
sult—and yet it merges smoothly with
the direction, script and action to result
in a skillfully integrated production.

EDGE NUMBERING

(Continued from Page 81)

torque motor. Instead of the regular
speed of 50-ft. per minute, the machines
were geared up to move the film along
at 145 feet a minute. To permit close
check on the ink supply while the
machine is running, a stroboscopic view-
ing device was installed. A flash tube
illuminates the numbers, which are then
viewed through erecting prisms and a
low-powered magnifier. A micro switch
on the sprocket triggers the light.

Still another adaptation was developed
by S.O.S. Cinema Supply Corp. for edge

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numbering the 45mm film used in the new Todd-AO process. In this film the numbering appears every 20 frames instead of every 12 inches, as on standard 35mm film.

WCBS-TV, New York City, applies edge numbering to all its TV newscast films supplied to subscriber stations. When the films are returned, they may be instantly identified through the edge numbers, even though the lead titles may have been replaced with commercials.

When Joseph A. Tancey, president of S.O.S., was in Hollywood recently, still another use for the Moy numbering machine was proposed. A producer for TV films told him that his magnetic film, of which he uses a great deal, had a way of disappearing at a rather alarming rate. (After erasure, it can be used again; and as a commodity, film some nano-too-scrupulous buyers.) The producer suggested that a Moy machine be provided which would enable him to print his company's name on the edge of every foot of magnetic film for identification and protection against theft.

But it is in actual film production where visible edge numbering of film is most practical and helpful. The time it saves a film editor, not to mention the accuracy of synchronization that it insures, more than justifies the small cost.

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(Continued from Page 85)

For Cine Cameramen

"How to Take More Exciting Movies" is title of informative and well-illustrated booklet recently issued by Elpnot Optical Company, Inc., 1035 South Street, Rochester, New York. Even if you are an old hand at shooting home movies, you will benefit by the data contained between the covers of this illustrative booklet. Copies are free.



Color Correction

"What Color Correction Means" is title of 22-page booklet available from Bausch & Lomb Optical Co., Rochester 2, N. Y. Diagrams and photos combine with the text to explain as simply as possible what color correction in photo lenses means in terms of improved picture quality. As the booklet concludes, "The best lenses have always been fully color corrected."



Cine Manual

Superior Bulk Film Co., 442-450 No. Wells St., Chicago 10, Ill., has just issued a new 52-page cine manual packed with interesting information and values for the movie amateur. It is the largest and most complete catalog ever put out by this company. In addition to bulk film and processing equipment, the manual illustrates and describes an extensive line of movie editing equipment, screens, spheres, viewers, rewinds, meters, etc. Copies are free.



Production Equipment

Illustrated leaflets and brochures are now available for all items of major motion picture production equipment now handled by Flemons & Hubbard, 70 West 45th St., New York 36. One of the most interesting of these brochures is a Rental Price List of Motion Picture Equipment, giving both daily and weekly rental rates on just about every item of equipment imaginable.



Auricon Camera Catalog

Details and specifications and prices of Auricon 16mm s.o.l. cameras and recorders are contained in an attractive 9 by 12 booklet recently issued by Berold-Bach, Inc., 6902 Romanus Street, Hollywood 38, Calif. Included as part of booklet are a number of reprints of magazine articles which illustrate and describe various items of Auricon equipment in actual use. Several pages are

devoted to prices of all the company's equipment and accessories.



Sat Lighting

"Paint With Light" is title of 9 by 12 booklet available from Bardwell & McAlister, Inc., 2950 Ontario Street, Burbank, Calif., which illustrates and describes the company's line of motion picture set lighting equipment and accessories. These include the baby hog lite, baby hog boom lite, junior spot, senior spot, and fill lights. Copies are available to those in the industry making inquiry on company letterhead.



Trick Stuff

"Tips on Movie Making Tricks" is title of one of several "tips" booklets presently available to amateur movie makers from the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill., or from any photo dealer handling Bell & Howell equipment. It outlined and described are methods for making reverse motion shots, upside down camera shots, ghost shots, direction, etc. It's worth many times its small cost of 5 cents.



Arriflex Cameras

Details and specifications of the Arriflex line of mirror reflex motion picture cameras have been combined in a recently released brochure by Kling Photo Corp., distributors of Arriflex cameras and related equipment. Copies may be had by writing the company at 235 Fourth Ave., New York 5, N. Y.



Lab Services

A four-page brochure now available to independent film producers and cameramen describes the scope of professional laboratory services available from LAB-TV, 247 West 56th St., New York 36, N. Y. The company specializes in processing 16mm black-and-white film and offers the production speed required for professional TV work.



For Sound Recorders

Again available from Shure Brothers, Inc., manufacturers of microphones and acoustic devices, is their revised general catalog No. 442. It contains illustrations and data on Shure microphones for all applications, mike accessories; magnetic tape; recording heads, etc. Address your request to the company at 225 West Huron St., Chicago 10, Ill.

solutions of radically new formulas, which doubled and quadrupled film processing speeds.

Today, with television stations vying with one another in getting their daily newscasts and spot events on the air, the one thing that counts most is how quickly can the film be "put through the shop?" Thanks to here racing, and perhaps to a very few rough-riding jockeys whose riding tactics required closer watching than baron eyes and binoculars could give, the fast film processing machine has evolved to become perhaps the most important single piece of equipment of the film departments of TV stations.

Among the most popular equipment of this kind is the Eidoplane Model KT-R and RTV, distributed by S.O.S. Camera Supply Corp., New York; the Houston-Feather Model 11-R automatic film developer, manufactured by Houston-Feather Corp., Los Angeles, Calif.; the Hills Filmatic 16mm film processor, manufactured by Hills Mfg. Co., Philadelphia, Pa.; and the Casart Film-A-Treat 16mm developing machine which is distributed by The Casart Mfg. Inc., New York.

With any of these machines, thanks to the new, fast 16mm negative stocks now available and new high-energy processing solutions, television stations may now handle their own film processing, enabling them to get newscast films on the air within minutes of the time the film is fed into the processing machine. And where soups and positive deadlines are a big factor, as they are in TV newscast production and transmission, it is easy to understand the important part these new, speedy film processing machines play in the success of a newscast operation.

POINT OF VIEW

(Continued from Page 82)

it is plain to see that he is bigger than the dogs. In our mind we assume that because he is the dominant figure in the scene, he will probably win out against the odds.

On the other hand, let's view the same scene from a high angle. Now the difference is all between the man and the dogs is less obvious. He becomes a lonesome thing, nakedly exposed to the camera's commanding eye—and the audience is made to feel superior to him, in a compassionate sort of way.

The high angle, then, is used to best advantage when one wishes to make the

audience feel superior to (or feel sorry for) the players in the screen situation. Aside from its psychological aspect, the high-angle shot gives a more comprehensive view of the situation, and creates a fully perspective that is especially valuable in introducing a new locale.

The Low-Angle Shot: Departing from the conventional eye-level shot in the opposite direction, we find the low-angle to be one of the most dramatic points-of-view available to the cameraman. The basic effect of the low angle is completely different from that of the high-angle, since it tends to exaggerate the importance of the subject which it portrays.

The low-angle forces the perspective of the scene, so that a character thus shown seems to be taller than he really is, and can be made to actually loom into the composition. For this reason he more or less dominates the audience psychologically and places it on the defensive. Thus, the low-angle shot is especially effective in sequences where a menace is to be portrayed, or where the influence of the character is to be built up for a particular reason of plot. Films with a murder or mystery theme benefit especially from angles of this type.

In a sense, it can be said that a low-angle is an intimate sort of angle, because it often serves to bring the audience more completely into the atmosphere of the scene. Let us suppose, for example, that a character is shown fleeing from the police by crawling through some undergrowth. An eye-level shot of the scene would show the details of the scene quite clearly, but would hardly inspire the desired emotional reaction from the audience. On the other hand, if the same action were shot from a low angle, the fugitive would come crawling right up into the lens where the audience could see the terror in his eyes. It would be almost as if the spectators were in the actual locale with him, experiencing the same emotions.

Another function of the low-angle shot—and one which is quite effective—is that of pointing up the compositional importance of a commonplace static subject. A radio tower, for example, is just a radio tower when viewed from a straightforward angle—but shot from a low angle, it becomes an imposing monument of steel towering into the sky.

Often, by adopting a low angle, the cameraman can eliminate distracting backgrounds and show his subject to best advantage against the sky. Or, as a variation of this technique, he can create effective composition or symbolism by shooting the subject from a low vantage point against a dramatic background. In any event, the low-angle is a very striking point-of-view if used correctly—and not too often.

Framing Your Scenes: When a sub-

ject is a scene it framed by another object, a direct relationship is established between that subject and its locale. A house framed by trees, for example, is no longer just a house—but part of the landscape.

One of the most effective compositional treatments is the shot in which background subjects are framed by an object in the foreground. This treatment gives added depth and perspective to the scene and tends to draw the audience into the action.

Photographically, such scenes are a bit more tricky to shoot, since they require a great depth of field if both planes of composition are to be rendered in acceptable focus. This means that a wide-angle lens should be used, with sufficient illumination to allow the lens to be stopped down as far as possible.

The framing of a scenic shot having a person in the foreground provides a fair measuring stick for size and distance. If the focus must favor one of the two subjects, it should be the one that is the most important in the scene.

Point-of-view in movies depends greatly upon the perspective obtained by the lens used—which, in turn, depends directly upon the focal length of the lens. The standard lens (1 inch for 16mm cameras) produces a so-called normal perspective. That is, it causes practically the same angle of view as the human eye. It shows the subject clearly and without any exaggeration of line or proportion.

The wide-angle lens, on the other hand, forces the perspective of the scene, makes settings look larger than they actually are, exaggerates apparent distances, and allows for dramatic compo-

(Continued on Next Page)



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sition because of its inherently great depth-of-field.

The telephoto (or long focal-length) lens tends to flatten out the separate planes of the scene, while magnifying the subject. Because of its short depth-of-field, it is a fine lens for closeups, since it throws distracting backgrounds out of focus.

These characteristics should be kept in mind when the selection of a lens is being made for a particular scene. The choice of lenses will have much to do with the point-of-view from which the scene is shown.

Let us suppose that you are filming a sequence in a long corridor and you wish to point up the setting itself. If you use your standard lens at eye-level, the scene will be photographed with normal perspective, and the corridor will be nothing more than unobtrusive background for whatever action develops. But if you photograph the same scene from a low vantage point, using a wide-angle lens,

the whole point-of-view of the scene will be changed. The perspective of the corridor will be forced so that it will appear to be twice as long as it really is. The lines of perspective will taper off to a distant point. The tilt created by the low angle will cause straight lines to lean just enough to give the setting a dramatic appearance. Figures in the scene will seem to loom fearfully into the composition. What was once an ordinary scene is now a dramatic, suspenseful situation. This sort of set-up, of course, should only be used when the mood of the story demands such an atmosphere—never just for the sake of novelty.

Camera "point-of-view," in the final analysis, depends primarily upon the cameraman's choice of angle in a specific scene or sequence. In any event, he must match the viewpoint of his camera to the mood and pace of the story, select angles that clearly show the action, and show what there is to be shown in a fresh and original way.

THE ROLE OF THE CAMERA

(Continued from Page 81)

screen play, and consequently upon the play's success. Simply explained, the function of cinematic mood is to create a sort of psychological setting in which the audience-mind is stimulated to move about and explore the deeper meanings of the screen story.

Contributing most directly and most fearfully to the synthesis of cinematic mood is the motion picture camera, and, of course, the man who directs the photography. Aside from the physical tools such as lenses and film, the materials which the director of photography employs to create the illusion of mood pictorially are lighting, camera angles and camera movement. Of these, lighting is the most fundamental, since it is the interplay of light and shadow that determines the photographic key of the scene if not the entire production.

High-key lighting, characterized by brilliant source light with strong fill, produces a light, airy mood especially adaptable to comedy themes and action drama. Low-key lighting, consisting of a preponderance of dark tones with softly lit highlights, creates a richly dramatic mood especially suited to love, mystery and suspense stories.

In the low-key lighting pattern, shadow and silhouette play a major role. Shadow suggests the unknown and, correctly used, can be built up into an almost tangible force threatening the protagonist. By playing down all but the most important areas of action, a more forceful emphasis is produced. Silhouette, too, is a device which, because of

the detail it omits, places greater emphasis upon the background, upon more brightly illuminated players in the scene, or upon the dialogue, as the case may be. Some excellent examples of the skillful use of light in creating mood are to be found in "A Star Is Born," photographed in color by Sam Leewis, A.S.C., and in "There's No Business Like Show Business," also in color and photographed by Leon Shamroy, A.S.C., three times winner of Academy Awards for photography.

Camera angle represents the point-of-view from which the audience, by means of the camera lens, is led to perceive a specific bit of action. The selection of that angle can do much to condition the mood of the scene. Viewed from above, for example, an action sequence takes on an epic sweep—as in the scenes of marauding Indians in the recently photographed "Chief Crazy Horse," filmed by Harold Loebstein, A.S.C., for Universal-International. Viewed from a low angle, the same action gains force through optical distortion that makes the players loom large in the composition; height is accentuated and they dominate the frame.

Camera movement, too, is strongly conducive of mood in that it allows the audience to experience various points-of-view of the film situation, moving smoothly from one to another without interruption of the camera. A continuous atmosphere is thus created and maintained.

All directors of photography recog-

size mood as an indispensable element of cinematography, although each will have a slightly different approach or technique in achieving it. As Lee Garmes, A.S.C., once so aptly remarked, "The dominant mood of the picture is, of course, decided upon before a camera turns. But it is not the kind of thing one can write down on a piece of paper and then forget about. Mood grows from scene to scene as the photography of a picture progresses. It is on the ward stage that one really senses the little subtleties of interpretation that will convey to the audience something over

and above the impression created by the action and dialogue alone. It is then a matter of adapting the lighting, camera angles and camera movement to enhance the mood."

This treatise on the role of the motion picture camera would not be complete without dwelling upon the specialized camera technique that is employed in filming what have become known as "manicula"—or more specifically the musical and dance routines of such pictures. Now the director of photography works closely with a new per-

(Continued on Page 107)

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PERHAPS no other single piece of camera equipment has done more to give a genuine professional status to 8mm cine photography than the new Zeomar "B" lens, recently announced by the makers of the famous Zeomar varifocal lenses for 35mm and 16mm cameras.

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The Zeomar "B" is not an auxiliary lens but a complete taking lens incorporating the zoom feature. It is set like

any ordinary motion picture lens for stop and distance. Once the $f/$ stop is set, it remains unchanged for any position of the zoom lever or during the zooming action. A simple finger-tip lever enables the operator to zoom in and out on subject or scene smoothly, blending from standard to telephoto position. Or the lens may be adjusted for use at any position within the zoom range, and held there.

Price of the Zeomar "B" is \$199.00, and, according to manufacturer, is now available through most photographic dealers. Soon to be announced by the manufacturer is a series of demonstration films which will be made available to cine clubs for screening before their members. West coast clubs should inquire of Zeomar, 1586 Cross Roads of the World, Hollywood 28, Calif.; east coast, at Zeomar, Glen Cove, New York.

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FOUNDED January 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios. Its membership also includes non-resident cinematographers and cinematographers in foreign lands. Membership is by invitation only.

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ALLIED ARTISTS

HAROLD LINTON, "Wicked" (CinemaScope, Technicolor) with Joel McCrea, Vera Miles, Jacques Tourneur, director

WILLIAM SALKER, "Dick Adventures" with Frank Lovejoy, Prince Castle, Harold Siskin, dir. director

BARRY NEWMAN, "Soy Grubbers" with Lee Gortey, The Bowery Boys, Edward Bernds, director

COLUMBIA

CHARLES TUNNEY, "Lanton", "Bring Your Smile Along" with Frankie Laine, Karel Zemke, Connie Tavenor, Baker Edwards, director

HERBY FREEDMAN, "Jed Ruth" with Tommy Cook, Frank Griffin, Mally McCrea, Fred F. Sears, director

BENNETT CLIFFY, "The Cuban Pawn" (CineScope, Technicolor) with Yve Hefez, Joanne Woodward, George Sherman, director

NETRO-GOLDWYN-MAYER

ARTHUR ARNOLD, "Love Me or Leave Me" (Color, CinemaScope), with Dorey Day and James Cagney, Charles Vidor, director

GEORGE FALKER, "The Cobweb" (EastmanColor, CinemaScope), with Richard Widmark and Lillian Russell, Vincente Minnelli, director

ROBERT FLANCK, "The King's Thief" (EastmanColor, CinemaScope), with Ann Rylke and Edmund Purdom, Hugo Friedmann, director

PARAMOUNT

LEE GARDNER, "The Desperate Hours" (Technicolor, VistaVision), with Humphrey Bogart and Marlon Brando, William Wyler, director

RAY BENHAM, "The Court Jester" (Decca Productions, VistaVision), with Danny Kaye and Glynis Johns, Norman Panama and Melvin Frank, producers-directors

ROBERT BIRGE, "The Vagabond King" (Technicolor, VistaVision), with Katharine Hepburn and Oreste Karlop, Michael Curtiz, director

LARRY GREEN and **WILLIAM KELLER**, "The Ten Commandments" (Technicolor, VistaVision), with Charlton Heston, Aida Tami and cast, Cecil B. DeMille, producers-directors

WILLIAM BARRELL, "The Girl Rush" (Technicolor, VistaVision), with Donna Reed and Fernando Lamas, Robert French, director

20TH CENTURY-FOX

LEO TONDE, "Soldier of Fortune" (Color, CinemaScope), with Clark Gable and Susan Hayward, Edward Dmytryk, director

CHARLES G. CLARKE, "Violent Women" (Color, CinemaScope), with Victor Mature and Richard Egan, Richard Fleischer, director

UNIVERSAL INTERNATIONAL

WILFRED CLINE, "Dead Girl from the Night" (Color, "Am's Misbehavior"), (Technicolor), with Gary Coulson and Piper Laurie, Edgar Bennett, director

CHARLES LANG, "Friends on the Beach" with Jean Crawford and Jeff Chandler, Joseph Pevney, director

ELMER METTY, "All That Heaven Allows" (Technicolor) with Jane Wyman, Rock Hudson, Douglas Sirk, director

HAROLD LINTON, "The Pyrene War of Mount Bessie" with Charlton Heston, Julie Adams, Jerry Hopper, director

WARNER BROTHERS

JOHN SMITH, "The McConnell Story" (WarnerColor, CinemaScope), with Alan Ladd and Jane Allyn, Gordon Douglas, director

PIPERELLA MARLEY, "I Dred A Thousand Times" with Perry Lopez, Walter Ald, Beverly Garland, Walter Dillinger, director

TELEVISION

(The following directors of photography were active last month in photographing films for television in Hollywood, or were in contract to direct the photography of television films for the production season.)

LUCKIN ARNOLD, "Where Were You?" Red Mayer Productions; "It's a Great Life," Bayday Corp.; "The Life of Riley," Hal Roach Studios

JOHN BIRGE, "Dear Phoebe," Dear Phoebe Productions

WILLIAM BRIDGEMAN, "Gene Avery," Flying A Productions

STANLEY BRONFEN, "The Laverne Young Show," Laverne Ent.

GEORGE E. CLARK, "Scholar Playhouse of Stars," Mendham Pictures

EDWARD COLEMAN, "Dorothy," Sherry TV, Inc.; "Robert De Grasse," "Make Room for Daddy," "Marmaduke," "It's a Great Life," "The Ray Diney Show," E & B Ent.

GEORGE DYKALIN, "Four Star Theatre," Four Star Productions, Inc.

KARL FALKER, "I Love Lucy," "December Bride," and "Our Miss Brooks," Decca Productions, Inc.

FREDERICK GATLEY, "Mystery of the Tower," Newline-Globe, Inc.

AL GILES, "The Hall of Ivy," Teleman Productions of America, Inc.

ST. HENRY, "Willy," Decca Productions

BOB KEANE, "Forsythe Theatre," Frank Weber Productions

JACK MACGILLIVRAY, "Public Defender," and "Passport to Danger," Hal Roach, Jr., Productions

WILLIAM C. MILLER, "The Adventures of Ozzie and Harriet," Stage Five Productions, Inc.

VIRIL MERRILL, "You Bet Your Life," Filmcraft Productions

HAL MOORE, "The Bob Cummings Show," and "Life With Father," McCadden Corp.

NICK MURRAY, "Laramie," Decca Productions, Inc.

KENNETH PAVEN, "Here Comes Donald," O'Connell Productions

ROBERT PITTMAN, "The Lone Ranger," "Private Secretary," Jack Chermak Productions

WILLIAM SCHWARTZ, "The Whistler," Lenday Pictures Productions

MADE STEINBERG, "Laramie," "Life With Elizabeth," "Flaming Zebra Show," and "It's Fun to Be Funny," Gold Films

MARSHALL STONE, "Superman," Superman, Inc., and "Kerla Funtin," Stander Productions

ALAN STEINBERG, "Katie's Adventures," Frank Fitten Productions

WALTER STROCK, "Waterfront," Robert Reed Productions, and "My Little Margie," RKO, Inc. Productions

PHILIP TANNURA, "Sherry and Allen Show" and "The Jack Benny Show," McCadden Corp.

STUART THOMPSON, "Laramie," Robert Maxwell Associates

JAMES VAN TASSER, "I Married Jean," Jorg Davis Enterprises, and "My, Mollie," Mollie Rooney Enterprises

LINTON WHITE, "Ray Rogers," Ray Rogers Productions

THE ROLE OF THE CAMERA

(Continued from Page 105)

sensibility, one that is not found in the routines that produce dramatic pictures. This personality is the dance director. The man who has charge of staging musical routines for the camera. The dance director today is a serious technician who not only knows cinematography but thinks in terms of camera and plans his routines with a careful eye for cinematic values.

As for the director of photography, there are a number of techniques that apply specifically to the filming of musical sequences. Basically, the camera must move on the beat of the music—and this is a faculty that the experienced camera operator develops by listening to the musical numbers seen and over again until he can virtually feel the rhythm. In shooting band numbers it is often necessary to whip the lens from one instrument to another, synchronizing the camera movement with the rhythm of the melody.

Certain technical taboos also exist in the filming of musical numbers. The camera operator, for instance, must be careful not to pan the camera past a striped background, otherwise a "pocket fence" effect will result. Similarly, he cannot follow a player in closeup with too long a focal length lens, since the

background will tend to blur in a manner that is distracting.

Perhaps one of the most difficult phases of designing musical routines for the camera is planning where to cut from one scene to the next. The object here is to make the cut so that the change in point-of-view is achieved so smoothly, there will be no obvious jump in pace or action. Thus a cut is never made while the camera is in a panning action or moving on a dolly or crane. The cut is made at the end of such mobile shots.

Some of the most technically perfect musical sequences photography is to be seen in Twentieth Century-Fox's "There's No Business Like Show Business," previously mentioned; also in Otto Preminger's "Carmen Jones."

Today, photographing a musical number is a highly specialized technique, which involves first of all the director of photography and his crew, and for the dance director, a full knowledge of what the motion picture camera can be made to do to enhance pictorially the intricate and sometimes very difficult routines which are set down in the script. It becomes as much a responsibility of those behind the camera as of those before it to successfully interpret a given musical routine, if not actually to enhance it.

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(Continued from Page 91)



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Phone GL 7181 Hollywood, California

and partly in Arizona. The highway that leads to it is not modern nor paved—but with due respect to the weather and road conditions you can go there in your own car.

There are two ways to reach Monument Valley. From the south a good paved highway, US 89, goes north from Flagstaff, Arizona, to Cameron, a distance of about fifty miles. Here you will find gasoline, lodgings, a coffee shop and a trading post carrying groceries. Here too, perhaps, you will see your first Indians. If you plan to stay in Cameron overnight, during the summer months make reservations ahead. When you leave Cameron it would be wise to have a supply of drinking water and a water-bag for your radiator. It also is a good idea to have sandwiches or food along in case you do not reach Kayenta by lunch time.

About ten miles north of Cameron, turn right on an improved, but not paved, highway to Tuba City—13 miles. Tuba is the government's western headquarters for the Navajo Agency, with brick school buildings, employees' residences, a government hospital for the Indians, a trading post, a small tourist court and a coffee shop, which is not open at all hours.

Leaving Tuba City, go north about 100 miles across the Navajo Reservation to Harry Goulding's. This is the queerest road you should inquire about. During dry weather it is passable. But sudden thunder showers or cloudbursts can turn it into bad going. About 23 miles north of Tuba at Red Lake is Tonsies Trading Post, where gasoline, but no cooked food or lodgings, is available. Kayenta is 52 miles further. Here you will find gasoline, overnight lodgings and a coffee shop. From Kayenta to the turnoff to Goulding is 23 miles.

Coming from the north, the road is better. Start south on Utah 47 from Monticello, Monticello, Utah, is on US 160, about 16 miles from the Utah-Colorado border. Utah 47 is an improved road almost all the way to Monument Valley by way of Blanding 21 miles, Bluff 26 miles, Mexican Hat 27 miles and 23 miles to Monument Valley Trading Post and Lodge turnoff—some 97 miles in all.

When we traveled to Monument Valley last summer, the weather was with us and we had good luck. We came in from the south—and just a few miles after we left Kayenta we began to see the famous "monuments"—fantastic weathered rock formations that jut up from the desert floor and march across the horizon.

But we were not prepared for the setting of Harry Goulding's Lodge. It resides on a ledge above the valley floor, perched by an 800 foot slick red cliff. The buildings look small as you approach them, so enormous is this backdrop. With a thousand or more people a year now coming into the valley, Goulding has constructed deluxe accommodations.

He owns a fleet of bright red jeep station wagons. In these he sends visiting photographers out into the valley with a Navajo driver who knows the country and the people.

The next morning we were itching to start. But we had to wait until the jeep was loaded with groceries: sacks of potatoes, canned goods, coffee and bag time of fresh water.

Now you can lose the valley in your own car if it has high clearance and you want to spend time looking for locations, but Goulding's driver knew all the choice photographic spots and promptly took us to them. The little red jeep traveled like a mountain goat, up on to mesas, down into washes. Often times Goulding would, when asked, suggest the proper exposure. He has taken so many photographs to the area that he has now learned to judge the light without a meter, and his suggested exposures very nearly matched those dictated by our meter.

When the sun was high and the shadows faded out, we pulled in to the deep shade of a huge rock at the base of a tremendous cliff. Here a small fire was started and in a few minutes we had a pot of coffee going. As we ate our hot lunch we wondered why all those grooves had been brought along. And then into our minds came a friendly little dog followed by two dark-eyed Navajo boys. Quietly behind them came "Grandma," as we immediately named her among ourselves. Goulding opened a can of Vienna sausage, a can of tomatoes and a package of crackers and placed them on a rock—a typical Navajo gesture when presenting a gift. "Grandma" curled her feet up under her, gracefully tucked her skirts about her, and began to share the lunch with the two little boys. We could hardly wait to interrupt the liquid flow of "Navajo" dialogue between "Grandma" and Goulding to ask if we could take her picture. He told us we would visit her later.

Lunch finished, Goulding packed up, and off we went again chugging along in the little red station wagon, around a few abutments into a clearing and right

(Continued on Page 138)

Classified Ads

(Continued from Previous Page)

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Why be satisfied with anything less?
Write For Advertising Rates

SO YOU WANT TO SHOOT INDIANS

(Continued from Page 100)

up to the door of an old-style colonial
wood house with its brass shifter.

We were hardly out of the car before
"Grandma" moved her loom out into the
sunlight where we could make
movies and stills, and started weaving.
Into the picture wandered three Navajo
beauties in Sunday best—red velvet,
green velvet, and blue velvet dresses.
One carried wool one spun wool, and
one watched the whole proceedings hold
ing her baby on its cradle board. When
we had shot enough pictures "Grandma"
just as quickly stopped weaving. She
called to another Navajo girl who came
out and squatted down beside her, with
the loom in the background. Then
"Grandma" started the intricate pro-
ceedings of dressing her hair in the ap-
proved Navajo style.

This was really getting Indian photo-
graphs. The girls and "Grandma" posed
as many times as we requested and
seemed delighted with the whole ar-
rangement. At last Goulding said it was
time to move on.

Only then did we find out about these
groceries. Goulding had carried them
into the Indians' summer shelter. They
were in payment for the picture possi-
bilities the Indians had provided. How
much better, I thought, for Harry Gold-
ing to provide these people with things
which they need, rather than money
payment, which might be spent un-
wisely. Then, too, the trading post is
at a distance. He saved them a day's
trip by wagon or horse.

What more could we have wished?
But our greatest thrill was yet to come.
We made stills and movies of the "Ear
of the Wind," the "Honey-moon Hogan"
and finally, high up on a mesa, the long
distant view of the "Tucson Poles."
Goulding told us we had to move on for
"they will be there soon." We moved
on across the valley to an immense sand
dune over which we could not see. But
we could hear the trickle of bells. We
reached our cameras and then over the
sand dunes and down to the blue water
of the spring below came a herd of
sheep and goats—and there behind them
was our Indian beauty in red velvet, on
horseback, and our little baby in blue
swaddling the sand ahead of her as she
herded the flock. This was a photo-
grapher's delight. Foot after foot of
movie film rolled off and shot after
shot we made in color. What a perfect
day it had been.

Back at Goulding's that night at
dinner, we were as enthusiastic as the
people we had listened to the night be-
fore, and who had made this same trip.
We had, in the space of eight short

hours, with no inconvenience and no
delay, observed pictures it might have
taken days for us to get otherwise, if at
all.

Here is a summary of typical scenes
and action subject matter which you can
shoot on a Goulding escorted trip, such
as I have just described: First there is
the fantastic "monuments"—the colorful
and gigantic monoliths jutting out of
the desert that makes excellent pictorial
subjects when combined with the right
lighting and cloud displays, which are
ever-present.

Navajo Indians on the road, alone or
travelling along in wagons.

Navajo women on horseback, wearing
wide and colorful skirts.

Indians weaving. Usually family
groups in this activity.

Medicine men doing sand painting—
this is specially posed, as sand painting
is normally done inside the Indian's
hogan.

Indians preparing food out of deer-
Indian sheep herders in action.

Demonstration of unique Indian hair-
dressing.

So . . . go prepared to get some real,
thrilling shots with your cameras and
color film. Use your exposure meter
carefully, because the sun is really
bright on the Arizona desert, after
noon—using a lens opening from
one-half to a full stop less than you
would for normal filming elsewhere.

International Sports Film

Assembly to Judge Entries

The Eleventh International Assembly
of Sports Film will be held at Cortina
d'Ampezzo, in Rome Italy, under aus-
pices of the Presidenza del Consiglio
del Ministro.

Purpose of the assembly is to encour-
age and improve the use of film in the
realm of sport, and to show its useful-
ness as a method of technical instruction,
or promotion of sports, or documenta-
tion, of spreading standards of health
and hygiene.

The films must be sent to the Office
of the Organizing Committee of the
Assembly, Rome 56, Via Veneto, before
February 15. Entries must assume all
shipping charges.

A jury composed of film technicians
and sports experts will award the fol-
lowing special prizes: best documentation
of international competition, best the-
oretical film having recognized sports
theme, best color film, and the film in
which slow motion and animated car-
toons are employed most skillfully.



Filming the mileage misers of the Mobilgas Economy Run

AAA and the weather make it rough

"Do not stop for pictures," said the American Automobile Association official to the drivers. "I've also ordered the movie producers not to interfere with you in any way whatsoever."

"Expect mist, fog, and drizzle . . . heat and dust . . . and one long-out bowling blizzard," said the weatherman. And his forecast proved 100% accurate.

Then the starter's gun sent the drivers off through heavy traffic on frame-shattering, tortuous roads for the annual Mobilgas Economy Run. For the third year, the job of filming this famous annual event for the makers of Mobilgas

was assigned to Cate & McGloose of Hollywood, who, in spite of the adverse conditions, produced their typically superb movie. Now? . . .

Assignments for the various shots were carefully pre-determined for each of the five camera crews. Then speeding station wagons "leapfrogged" each other—with cameramen manning their Cine-Kodak Special Cameras.

Why were Cine-Kodak Specials chosen for this rigorous assignment? Because, as T. W. Cate points out, "We have found it to be the best type of camera for a job of this kind. It is rugged and versatile, and the extra magazines are insurance that we will always have film in the camera when needed . . . Results have been excellent, even during the extremely difficult road and blizzard conditions we

encountered during this year's run."

The Cine-Kodak Special II Camera

This well-known camera has all the versatility you need for making the finest 16mm. movies—built right into a single, compact unit. You can quickly and easily make fades, dissolves, and multiple exposures . . . change from one film to another . . . shift from normal shooting to telephoto lens . . . make speeded-up or slow-motion movies, masked shots, and many other cinematic effects.

No wonder the Cine-Kodak Special II is a favorite among the world's top cinematographers like Cate & McGloose and among expert amateur cameramen, too. Ask your Kodak dealer, or mail us the handy coupon, for a free 16-page booklet describing this versatile camera.



Cine-Kodak Special II Camera can be obtained with either a 25mm. (1:1.5 or 1:1.4 lens . . . and with either a 100-foot or 200-foot interchangeable film chamber. Outstandingly precise and versatile, the Special II is one of the world's truly great 16mm. motion-picture cameras. Prices start at \$299.

Most Kodak dealers offer convenient terms. Price includes Federal Tax and is subject to change without notice.

EASTMAN KODAK COMPANY

Dept. B-V, Rochester 4, N. Y.

Please send me more information about the Cine-Kodak Special II Camera.

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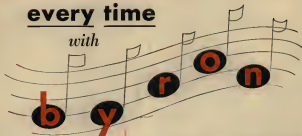


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